WELLESLEY,
MASS.

Wellesley College News

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Friends Examine Foreign Affairs

"America's Part in Easing World Tension" is Theme for Summer Meeting

Y. T. WU IS ON FACULTY

Seven men and women prominent in their various fields of government, economics, foreign relations, journalism and educational administration will serve as faculty leaders at the sixth New England institute of international relations, to be held on the Wellesley campus, June 29 to July 9. The general theme of this year's conference will be "America's Part in Easing World Tensions," according to George A. Selleck, director of the institute and executive secretary of the Society of Friends in Boston.

On the faculty are two foreign newspapermen, well known also as statesmen and writers—Dr. Hugo F. Simon, former German consul-general in Chicago, who is now the American correspondent of the *Berliner Tageblatt*, and Y. T. Wu, editor-in-chief of the Y. M. C. A. press in China and former executive secretary of the student division of that organization.

Sponsored by the American Friends Service committee in cooperation with the Congregational Council for Social Action, the institute is non-sectarian and is open to any one interested in the constructive study of vital world problems of today. It is particularly planned for men and women concerned in developing effective types of community education of world affairs in clubs, churches, colleges and schools.

The New England institute is one of nine to be held during June and July throughout the country. Further information about the conference may be obtained from Mr. Selleck at 120 Boylston street, Boston.

CHARLOTTE PAUL WINS $50 FOR SHORT STORY

Atlantic Monthly Chooses "Escared" Recently Published in Review as Best College Story

Charlotte Paul '38 has won the annual *Atlantic Monthly* College Short Story contest prize of $50.00 with her story "Escared" written during the first semester of Miss Johnson's 301 and published in the March issue of *The Wellesley Review*.

Miss Paul's story deals with two little children's fears conjured up by a walk back to the park at dusk to retrieve a forgotten bicycle. Her narrative is remarkable for its simplicity of treatment, restraint in the selection of effective detail, and sympathetic feeling for child psychology in this special situation.

Those familiar with Miss Paul's work will realize that her talents are not restricted to writing about children. "As a matter of fact," she said, "I don't really know why I wrote about those two little children. Maybe it's because I have two younger sisters whom I have had ample opportunity to observe."

In many of her writings she has drawn upon her European experiences in Dresden and Paris where she spent a year studying music, languages and dancing under Mary Wigman. Members of English composition 207B (1934-5) will remember one result of Miss Paul's stay in Paris, a vivid account of an accidental visit to one of the Left Bank brothels.

Besides writing for the *Atlantic Monthly* and *The Wellesley Review*, Miss Paul has found time to be a

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Coronation Comments Reach College Direct from Privileged Yankee in Westminster Abbey

To the Wellesley College News from Lowell Thomas. Eye-witness of the coronation.

Long ago I had an invitation to attend a banquet in New York tonight along with the British ambassador and many others at the Waldorf. A coronation banquet! But instead, I happen to be in London for the coronation. And perhaps I should paraphrase Mark Twain's famous title and label this—"The Adventures of a Yankee at the Coronation of George VI."

By a stroke of rare good luck and thanks to Sir Gerald Campbell in New York, and to many others who put in a word for me, I found myself in possession of an invitation from the Duke of Norfolk—a command from His Majesty the King, to be present in Westminster Abbey. The invitation said that I should be at the Abbey this morning at 6:00 A. M. So I turned in early, shortly after midnight, hoping to get a little bit of sleep. But I might just as well have stayed up all night. The crowds waiting through the night, out in the street, sang the entire night through. And this morning, at dawn, all London seemed to be out on the street.

Between 6 and 8 some thousands of cars unloaded the lords and ladies of the realm, and other dignitaries, at the entrances to the Abbey. A scene at dawn this morning more brilliant and formal than the opening of any Grand opera season.

Officers in scarlet and gold and in tall bearskin busbies examined our invitations and passed us on to other functionaries. Well, I felt I would be lucky if I even got a seat in the Abbey, just anywhere. I was warned that I would probably be behind a pillar in some remote corner, where I could neither see nor hear. I had been told that all the best seats were reserved for peers and peeresses, visiting royalty, ambassadors, and so on. Well, perhaps some one accidentally gave me the wrong ticket,—at any rate a miracle had happened! I found myself within a short distance of the high altar, the throne, right in the center of everything, in a gallery marked *For Guests of Royalty*.

The doors of the Abbey were closed at 8 o'clock this morning. Of some eight million people in London today, approximately seven thousand were there in Westminster Abbey. To be there meant that you had one in a million as your privilege.

Between 10 and 10:45 came the processions of the high church dignitaries bringing the king and queen's regalia, and a few minutes later the princes and princesses of the Blood Royal of Britain—Elizabeth and Margaret Rose, one on each side of the princess royal, sister of the king. Followed the Duchesses of Gloucester and Kent, and the Connaughts and the Athlones; Princess Pat, Queen of Norway, and most stately of them all, Queen Mary, attended by the Duchess of Devonshire.

At the moment that the Dean of Westminster and the bishops approached the high altar, carrying the orb and the crown and the other regalia, the sun burst through the morning London fog and Lady Jeffreys sitting on one side of me said, "Ah, queen's weather." And then she whispered to me, "Poor Edward. It always, always rained when he did anything."

The lords and ladies in the Abbey were beginning to get hungry, it seems. I could see them rather furtively pulling sandwiches from beneath their ermine robes. Lady Jeffreys, observing my interest in this, opened her handbag, and from a gold box took some concentrated meat tablets which she offered to me. You know the sort of thing aviators and

(Continued on Page 7, Col. 1)

Dancers To Present "The Happy Prince"

Tree Day with all its attendant festivities will begin at 3:30 p. m. on Saturday, May 22. Mary Ann Dilley '37, vice-president of the senior class, is in charge of arrangements. She will also take the part of the swallow in *The Happy Prince*, an adaptation in pageant form of the story by Oscar Wilde.

Sarah Ann Ott '40, Freshman Tree Day mistress, will be the *Happy Prince*, and other solo parts will be filled by the following girls: *Mathematics Master*, Rhea Ornstein '40, *Wind*, Alice-Ann Kessler '37, *Head Reed*, Camilla Davis '39, *Match Girl*, Martha Parkhurst '39, *Disease*, Beulah Levin '37, *Head Lackey*, Lucretia Pearson '37, and *Mayor*, Harriet Badenoch '37.

Leora Aultman '39 will present the spade to the freshman receiver, Elizabeth Van Wie. Committee heads preparing for Tree Day are: costumes, Catherine M. Hascall '38; dancing, Wilhelmina Schuerman '37; music, Dorothy Russ '37; general arrangements, Margaret P. Fisk '37; sewing, Martha Webb '38; properties, Polly Gunn '38; programs, Narcissa P. Reeder '38; finances, Lucile Johnson '38; schedules, Mary Holt '37, and consulting member, Peggy Van Wagenen '40.

Choir Has Election Of Next Year Heads

Last Thursday night's Choir rehearsal brought the excitement of announcement of newly elected choir officers. Carol Parker '37, the retiring chorister, announced Harriet Chamberlain '38 as her successor. Mary Cameron '38 will take over the business management of the Choir. Both of these girls come to their new jobs with experience gained as assistant chorister and business manager respectively during the past year.

The new assistant chorister is Mary Randall '39 who has served as associate chorister for the last year. Virginia Plumb '39 was elected the assistant business manager. Tonight the associate choristers will be announced in Choir.

WHAT DO YOU THINK?

"A teacher should be ready to deviate gloriously," suggests a sophomore in urging a greater amount of discussion in our classes.

BARBARA LIEBERMAN '37 agrees. "Students should come to class with a knowledge of the facts and expecting to contribute to the discussion. The professor's task is one of organization, but hers is not the entire responsibility. The success of this type of class room procedure depends on the mutual willingness of faculty and students to give information, and not only facts but ideas."

What do you think?

PROFESSOR TALKS ON ROMAN CIVILIZATION

Miss La Piana Describes History of Rome, Emphasizing Changes in Art and Architecture

"Rome, the Eternal City" was the subject of an illustrated lecture given by Miss La Piana of the Italian department, in the Farnsworth museum on Wednesday evening, May 19. Miss La Piana sketched the history of Rome from ancient to modern times, showing slides of monuments from each period. While the audience examined a picture of the Forum of ancient Rome, Miss La Piana explained the topography and reconstructions of various buildings. Continuing to papal and medieval times, she showed the basilicas of St. Peter, St. John, St. Paul, Santa Maria Maggiore, and also some fortresses of the middle ages. The renaissance was illustrated by slides of palaces and of the paintings of Raphael and Michelangelo. One of the most interesting features of the modern city is the recent excavation of Via dell' Impero. This old Roman street connects the Coliseum with the monument of Victor Emanuel and so is a symbol both of the greatness of imperial Rome and of the thriving, energetic city of today.

DON'T FORGET
SPRING FIELD DAY
MAY 29 2:15-5.

Wellesley Prepares Annual Float Night

Class Crew Races to Precede Parade of Gilbert-Sullivan Floats Designed by Students

Following the crew races on Float Night, May 21, at 7:45 p. m., the familiar characters of the Gilbert and Sullivan operettas will make their appearance in the annual water pageant. Scenes from the following operettas will be represented:

Pinafore—the float designed by Ruth Coleman '39 and Lucile Fessenden '40; with Sally Johnson '40 appearing on the float as *Buttercup*, Virginia Carr '39 as *first sailor*, and Lucile Fessenden '40 as *second sailor*.

The Yeomen of the Guard—designed by Frances Jackson '38, with Mary Hamilton '38 as *Phoebe*, Elizabeth Wurst '38 as *Sergeant Meryll of the Yeomen*, and Betty Bezanson '38 as *Jack Point*.

Iolanthe—designed by Janet DeVilbiss '38 and Jane Hayden '38; with O'Dineal Chapman '39 as *Queen of the Fairies*, Priscilla Fall '38 as *Iolanthe*, and Martha Sneath '38 as *Strephon*.

Pirates of Penzance—designed by Dorothy Southmayd '40, Elizabeth Ramsey '40, and Beth Bryson '40, with Phoebe Storrs '40 as *Sergeant of Police*, Patricia Redman '40 as *Frederic*, and Jean Cumming '40 as *Ruth*.

The Gondoliers—designed by Katherine Forsyth '38, with Marjorie Henry '40 as the *girl*, Carol Proctor '38 as the *boy*, and Mary Gunn '38 as *gondolier*.

The Sorcerer—designed by Virginia Locke '38 and Paula Bramlette '39, with Ruth Giles '39 as *The Sorcerer*.

Princess Ida—designed by Marybelle Finger '38 and Harriet Harrison '38; with Virginia Love '38 as *Princess Ida*, Elizabeth Wheeler '38 as *tall soldier*, and Eleanor Finger '40 as *short soldier*.

Pinafore—designed by Helen Wiley '38; with Betty Kelly '38 as *first sailor*, Betty McNally '38 as *second sailor*, Evelyn Wicoff '38 as *third sailor*, and Doris Gasteiger '38 as *fourth sailor*.

The Mikado—designed by Dorothy Barrow '39, Mary Lieurance '39, and Emilie Little '39, with Marion Thom-

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Library To Get Browning Relic

Mrs. Griffith Will Present Door of 50 Wimpole St. to Treasure Room

Speakers Include Miss McAfee, Miss Hazard, Fifth President of College, Miss Roberts

STUDENTS UNVEIL GIFT

The door of the house at 50 Wimpole street, London, the former home of the family of Elizabeth Barrett Browning, is to be presented to Wellesley college by Mrs. Charles F. Griffith, of Philadelphia, this afternoon. This date has been chosen because it is the ninety-first anniversary of the day on which Robert Browning entered it to pay his first visit to the invalid poet who was to become his wife. Mrs. Griffith obtained this door only last year when the site of the famous Browning romance was razed.

The door, which is in excellent condition, will be hung in the south exhibition hall of the college library, near the treasure room where all the Browning memorabilia is kept. It will be unveiled there on May 20 before a group of distinguished guests, by Barbara E. Phinney and Lydia Maurer, two senior members of the nineteenth century poetry class, conducted by Miss Martha Hale Shackford. President McAfee will receive the gift on behalf of the college, and Miss Caroline Hazard, the fifth president of Wellesley, and Miss Ethel D. Roberts, head librarian of the Wellesley library, will speak. The speakers will be introduced by Miss Lilla Weed, curator of the treasure room.

There will be a dinner held that evening for the guests in Tower court following the unveiling. After dinner a short concert prepared by Mrs. John F. Brown, of Merion, Pa., will take place in the great hall there. The soloists for the evening will be Miss Margaret Whitcroft and Mr. Edward Rhein, of the Curtis Institute of Music. The selections will be Browning songs, and the feature of the concert will be "In a Gondola," the music for which Mrs. Braun composed in honor of the occasion.

A selection of the outstanding treasures from the Wellesley Browning collection will be on display from May 20 through June. Many of the famous love letters, the complete collection of which was presented to Wellesley seven years ago by Miss Caroline Hazard, will be displayed. In the exhibition also will be several

(Continued on Page 2, Col. 3)

EDITH IGLAUER WINS GENEVA SCHOLARSHIP

Edith Iglauer '38 has won the Geneva scholarship for the summer of 1937, according to an announcement made by the Geneva scholarship committee. This scholarship is formed from appropriations from College Government and the junior class, and is to be used for study in the Geneva School of International Studies. The school is under the leadership of Sir Alfred Zimmern, professor of international relations at Oxford, and other special lecturers, and offers both lectures and discussion groups, as well as the opportunity to study the League of Nations and the International Labour office at first hand.

Esther Howard '38 has been chosen as alternate in case Miss Iglauer is unable to accept the scholarship.

Students Enjoy Surrealist Art

Miss Wavery Exhibits Latest Group of Arrangements to Majors in Art

FACULTY JOINS IN FRAY

A select group of students, majors in the department of art, were privileged to view, on Wednesday evening, May 12, at the Farnsworth museum, an exhibition of the works of Miss Vanilla Wavery, whose famous surrealist painting, *Desire Under the Oaks*, was reproduced some weeks ago in the NEWS. Miss Wavery has recently had another surrealist excitation, during which time she composed her latest group of "arrangements and other aberrations."

"I ADORE THE SUBCONSCIOUS"

When the guests had assembled, Miss Wavery made her grand entree, attired in a black and silver coat over a black and orange tunic, an ethereal green wreath about her brow, and upon her shoulder, a corsage of beans, celery, wheat, and one perfect rose. For some minutes she floated among her admirers, twittering dadaisticly and murmuring, "I *adore* the subconscious, don't *you*, Miss Toffat?"

When the guests had finished coffee (which contrary to expectations was not served in fur-lined cups) Miss Wavery began to have an excitation accompanied by visions. What followed cannot be appreciated through the pale medium of mere words, and can only be really experienced by an extensive excursion into the abstract.

FIRST VISION A MOSAIC

One of the first visions to make its appearance was a large mosaic on which were fastened a baby's bottle, a rolling pin, two dead fish, a book (*Wake Up And Live*), a pile of papers bearing the legend "Art 101," a ship, a spade, and a bottle of vanilla. This last brought tears of appreciation to Miss Wavery's eyes. The bearer of the arrangement, a great lover of mosaics, explained that in it he had placed all the main factors which went to make up his life.

MISS DER NECESSITY POSES

Miss Sirupy der Necessity played a prominent part in one of the most unusual of the aberrations. Miss Necessity wore a number ten shoe on one foot, and on the other a silk stocking and evening sandal. Completely covering the rest of her body was a large white drum, whose front bore a face of mystical beauty, with its pearl button teeth and light bulb eye. The back displayed a newspaper clipping which announced, "You think with your body, not your brain!" It was this fundamental truth which the aberration brought out so graphically.

BATTLE OF SEXES PORTRAYED

Mr. Style then appeared, clad in attractive blue shorts with socks reaching up to the knees of his shapely legs. On his head he wore a wide brimmed velvet hat, from which peeped alluring red curls. A Hitler moustache twinkled beneath his nose and he balanced his pink parasol with artless grace. Behind him he dragged a pair of roller skates, each bearing a hot dog, symbolic of Mr. Style's own canine, "Elsa." Elsa's swan, of course, was perched upon one of the skates.

This vision was followed by another, perhaps most startling of all those which had stalked their way into the sub-conscious of those present. Close friends recognized Miss Fabbott, but to many, she represented the most unrecognizable and therefore the most successful creation of the surrealistic *delirium tremendum*. Miss Fabbott undoubtedly stood for the ageless battle between the sexes, for she was dressed as half man and half woman. On her left from beard to cufflinks she was male, while on the right side, curls and erinoline bespoke the female. She proudly carried a standard topped by an old overshoe and a hot water bottle. The standard proclaimed "Lucrezia Borgia for Vice-President." On her back was a representation of the machine age which read, "Visitors are allowed in the engine room only between the hours of 12 and 32 p. m." Probably to refute those who say that surrealism hasn't a leg to stand on, Miss Fabbott added an extra limb to her left hip. It dangled there as a warning to all critics of true art.

EVENT STARTLES ART WORLD

Other items in the exhibition were characterized by the same masterful execution. In short, the high significance of the whole collection would strike any careful observer who has the slightest esthetic sense.

The layman cannot possibly have any conception of what Miss Vanilla Wavery's collection means to the world of art. Those present realized that it is probably the most important event which has occurred since Michelangelo painted the *Mona Lisa*.

The layman also fails to appreciate the new conception of art which an experience of this sort will produce. For instance, the ordinary layman does not know that the *Mona Lisa* is the supreme example of surrealism. It is not a painting of a woman but a highly symbolical interpretation of two blue mice imprisoned in the left arm of the Venus de Milo. This means that men who have freckles nearly always look better without a derby than without a grey fedora.

Mr. Saunders Talks On Violin Tonality

Professor Frederick A. Saunders of Harvard university will discuss the "Scientific Study of Violins" in his lecture Wednesday, May 26, at 4:40 p. m. in Pendleton hall. Musicians have debated for years what gives Stradivarius violins their reputation. Now scientists are studying them to determine how they differ from inferior violins. Professor Saunders has been analyzing the tones from five Stradivarius violins and comparing them with those of very poor violins to discover the secret of the remarkable tone quality and volume of sound. He will illustrate his talk with experiments to show how the sound waves differ.

MOVIE SHOWS DEVELOPMENT OF VERTEBRATES

"In the Beginning," a movie given in Pendleton hall Friday afternoon, May 14, and Saturday morning, May 15, especially for the 101 Zoology classes, illustrated the development of the mammalian egg, with the rabbit as an example.

The series of pictures pointed out the truth of Darwin's theory that all vertebrates develop in essentially the same way.

Out From Dreams and Theories

Summer Opportunities

Watch the Personnel bureau bulletin board in Green hall for announcements of summer training courses of all kinds, and for opportunities for summer volunteer work.

Make your summer count in interest, experience, increase of resources for pleasure or usefulness.

Traditions Began When Grandma Was Here

Hammers pound, sewing-machines hum, sleepy undergraduates roll out of bed at 6:30 a. m. for pre-breakfast rehearsals. The hardest but most eagerly-pursued work of the year is now at a climax, for this week-end brings the best-loved of Wellesley's traditions, Float Night and Tree Day. Parents, cousins, friends, alumnae will throng the campus, exclaiming over its spring beauty or reminiscing gaily as they point out the tree which their freshman president claimed on the same gay occasion in other years.

Tree Day, our oldest festival, originated even before commencement. Away back in May, 1877, two years after the founding of Wellesley, Mr. Durant suggested that the girls themselves plant the Japanese evergreens which Mr. Hunnewell was presenting to them. A plebeian iron spade which was purchased at the Vil for the purpose was saved for economy's sake till the next spring. The girl of '7 who carved her class numerals on the handle never dreamed that every May for 58 years and more from that day, the same spade would be used by another young girl not so very different from herself.

Four years after the inauguration of Tree Day the hygiene department decided that since Wellesley was the only women's college with crew as a sport, some demonstration of the girls' prowess should be he' Then the boats were not slender shells manned by girls in trim navy and white uniforms; instead the rowers wore bulky black dresses and stockings, and sat two in a seat in the great clumsy row-boats. The Float Night crews were selected for their vocal abilities, since the event was merely a "community sing" with the crews leading from the water.

Though "evolu" has wrought changes in both events, each has kept its traditional features. Float Night still has the rivalry of inter-class crew competition, plus the pageantry o' colorful floats bearing lovely maidens in story-book garb. Spectators will be unaware tomorrow night of pounded thumbs and paint-spattered smocks when they watch the Gilbert and Sullivan creations float by.

On Tree Day the same finished perfection will characterize the program. The hours of routine rehearsing and stitching up of costumes will slip into forgetfulness for the participants and will never be guessed by the audience. All will be serene and beautiful, as Venus would have it.

LIBRARY WILL RECEIVE 50 WIMPOLE ST. RELIC

(*Continued from Page* 1, *Col.* 5)

inscribed first editions, presentation copies, and manuscripts; including a first edition of Browning's first book, *Pauline*, a copy of the *Ring and the Book*, which Robert Browning presented to Tennyson, and a manuscript of Mrs. Browning's *Aurora Leigh*, closely interlined in her own hand.

The marble bust of Elizabeth Barrett Browning, by William Story, will be on display, along with several other sculptural presentations of the Brownings. This bust, which was given to the college in 1880, by Henry F. Durant, was the true nucleus of the Wellesley Browning collection.

Senor Explains Spanish Poetry

Mystical Poems Show Renewed Idealism of Renaissance Spirit of Ancients

ANALYZES GREAT POETS

"Escape from Reality in Spanish Mystical Poetry" was the subject of a lecture by Dr. Pedro Salinas of the Spanish department on Wednesday afternoon, May 12, in Pendleton hall at 4:40 p. m. This lecture was one of five which Dr. Salinas delivered as the 1937 Percy Turnbull Memorial lecturer on poetry at Johns Hopkins university in Baltimore during April.

"The sixteenth century is in the history of Spain the century of maximum action," said Dr. Salinas. "It is the period of our great discoveries and conquests on land and sea, from the Pacific to the Mediterranean." It is not, however, the material result that is amazing but the great desire and will inspiring it, the spirit "of aspiring, of desiring without measure of end." We are interested in the manifestation of this in spiritual life.

If we recall the history of Spain at the time, its newly achieved national and religious unity, we may understand this renaissance in the activity of the Spanish spirit. "The religious ideal provided the tonic note of Spanish life in all its dimensions. The council of Trent, the reform of the Catholic church, and the religious orders, the purification of faith and the religious life, all indicate the direction taken by our spiritual renaissance. Now then, the religious life is the most purified expression of our spiritual preoccupation. And so we can say that in the middle of the sixteenth century in Spain religious and spiritual life are one and the same thing. And that our activity, our dynamic force in thought and sensibility concentrate on the religious . . . that desire to go further, that aspiration toward the spiritual beyond, vibrates like a flame in our literature and art.

MYSTICS IN PRACTICAL LIFE

"The great captains and conquistadores of the inner struggle are to the end of the seventeenth century the mystics," continued Dr. Salinas. "Mystical literature in its various forms is a real laboratory for the investigation of the movements of the soul. . . . Our mystics have one remarkable peculiarity. It is that while they examine the mysteries of the spirit in the solitude and seclusion of their cells, they do not renounce the struggles of the outside world. We find in the great Spanish mystics a double being, the contemplative visionary and the man of action." Among these mystics Santa Teresa is an example. The most active church woman of her day, she travelled ceaselessly about Spain founding convents and tending the business matters concerning them, yet at other times she could pass completely into the inner world, far removed from practicality. It is this quality of the mystics which must guide us in our study of their poetry.

The first poet we study is Fray Luis de Léon. He was born in 1528 and became a member of the order of St. Augustine at the age of fifteen. In 1651 he was named professor at the University of Salamanca after having taken degrees of licentiate and master the preceding year. He held this position until his death in 1591.

At the university he taught and lived in the midst of constant intrigue and conflicts concerning the religious doctrines of the various professors on the faculty. "To a man of delicate sensibility," said Dr.

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C. A. NOTES

Rev. Richards, Minister

Rev. James Austin Richards, of the First Church in Oberlin, will lead the chapel service on Sunday, May 23. Dr. Richards, a graduate of Harvard, the Union Theological seminary, and Chicago Theological seminary, has written *The Sufficiency of Jesus*, and *Windows in Matthew*, in addition to numerous magazine articles.

Bastan Social Service

At 4:40 this afternoon freshmen interested in social service work met in the C. A. lounge, where this year's volunteers explained the work they had been doing for the past few months. Elizabeth Wakefield '37 talked on her work at the Christopher shop, where she did home visiting. Wilma Dubin '38 explained her duties in the Home Library group of the Children's Aid association. Eleanor Norris '38, who has also been busy with Library service, described this work in the Boston City hospital.

WIN A CANDID CAMERA WITH A FASHION PHOTO

Harper's Bazaar announces a College Fashion Photographic contest for the best pictures made by students showing the fashion trends on their campus. Students may submit as many snapshots as they wish of the most typical classroom, week-end and prom fashions seen about campus.

The most interesting picture from the fashion and the photographic angle will be published in the college fashion issue of *Harper's Bazaar*, the August issue. The actual prizes offered are an Eastman Kodak Bantam Candid Camera for first prize and a Kodak Vollenda Candid Camera for the next four prizes.

The contest closes June 18th.

CLUB ELECTS OFFICERS; HOLDS INFORMAL DANCE

Members of the Wellesley college Newman club elected Margaret M. Devlin '38 as their new president; Margaret Carey '39, vice-president; Margaret Lynch '39, secretary; and Barbara Boyle '40, treasurer, at a tea, Friday, May 14. An informal dance with the Harvard St. Paul club took place on May 15, from 8:30 to 12 p. m., at which 42 couples danced to the rhythms of Don Gahan's orchestra.

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THE PEREGRINATING PRESS

PERRY has heard many delicious prom stories in the last week, among which was this confession from the Cape. One sleepy junior on a house party was accosted early Sunday morning and asked whether or not she had smelled the delicious aroma of bacon floating up from the kitchen below. "I don't think so," she yawned, "I don't smell very good in the morning."

* * *

A fiery freshman has been writing violent letters home about rules and regulations. She showed Perry an answer from her worried father in which he expressed a fervent hope that "his daughter wasn't smoking in her room or anything." "I told him 'No'," said the freshman, "but that I *burned up* plenty."

* * *

GIRLS are always trying to hand the handsome Perry a line. One of them said to him the other evening, "Don't you think my pearls look real?" The pressman thought not but kindly admitted that they looked like cultured pearls to him. "Well, of course!" drawled the charmer. "They've been hanging around Wellesley for three years!"

* * *

A friend of Perry's was calling for his girl the other evening and naturally gave his name to the house-maid at the door. Presently to his amazement he heard her calling down the hall, "Miss S—, your *chaperon* is here!"

* * *

QUEER noises kept an acquaintance of Perry's from sleeping the other night. Feeling very cross she got up to investigate and found a wailing girl reeling up and down the corridor. In alarm she offered help but the moaning one waved her away. "It's nothing," she said. "I'm just practicing for a breakdown I have scheduled for next Tuesday!"

* * *

PERRY'S small sister apparently has her doubts about higher education. The pressman hopes that this youthful cynicism is no fault of his, but he is a bit worried; in a recent letter little sister announced her intention of *retiring* as soon as she finishes grammar school!

* * *

INTERESTING snatches of conversation are always drifting Perry's way. Just lately he overheard two girls discussing some brawny individual who apparently is usually bounding around like "a bat out of Mary Hemenway!"

* * *

THEN there was the group of young college students who went geologing up on one of New Hampshire's better mountains last weekend. 50% of said students were so captivated by the view and the picnic lunch that they completely forgot to study the stone they had come to see until they were half way down the mountain. Perry just couldn't make the climb back up with them.

* * *

A deep fellow feeling of sympathy stirred the cords of Perry's heart the other day as he sat in the room with a girl hastily preparing an ec 101 book report. The young lady who was skimming the pages of a 300 page tome moaned as she turned the pages. "The trouble with this book is," she said, "that every page is different."

* * *

THE postman is probably the most popular man who visits the college, and no doubt he has received some strange requests in the course of his duties, but the most unusual question yet put to him was by a freshman the other morning when she greeted him, "Is the milk in yet?" An investigation proved that she had just completed a hygiene paper on the Walker-Gordon dairy, which accounted for her state of mind.

* * *

PERRY had thought that it was only the poor, oppressed student body who had to apply to the authorities for special permission. He was surprised and pleased, therefore, to discover that a certain head of department had to ask for special permission to give a quiz on May 28. Members of the class, however, it seems were more surprised than pleased.

PERRY heard some good advice about jewelry stores in this neighborhood when he listened to a sophomore who was informing a friend that she had just purchased a lovely bracelet at Shrump, Crump, and Lump.

* * *

ABBREVIATIONS have always been a trial to Perry, but he can't equal the recent boner made by some freshman. The freshman in question has been receiving a daily paper ever since February despite her wild efforts to cancel the subscription. Finally she received a bill which read "Make your check payable to the *New York Times* representative Jane Doe, Dr." In desperation the freshman wrote a nasty letter which began "Dear *Dr.* Doe."—And the senior (whose name is not Jane Doe of course) is still laughing over this 'honorary' doctor's degree.

* * *

PERRY was nonplussed to discover a senior who, after four years, still wasn't sure of her campus houses. A friend asked her if there were a Little house at Wellesley, upon which she haughtily replied that all the college houses were very large.

* * *

PERRY had to laugh the other day when a Dartmouth-bound lassie came down the stairs to find an empty space where her freshly-packed suitcase had been. In high panic she learned that several other weekenders had left some ten minutes before for Amherst. Racing over back roads in pursuit of her best clothes, she and her escort finally caught up with the car full of girls and flagged them frantically. The girls beamed, and waved back. It was only after wild looks convinced them that something was wrong that they pulled over to the side of the road and discovered that their over-zealous escort had packed an extra bag.

Perry the Pressman

WELLESLEY PREPARES ANNUAL FLOAT NIGHT

(*Continued from Page* 1, *Col.* 4)

son '39 as *Nanki-Poo*, and Mary Lieurance '39 as *Yum Yum*.

Chairmen of committees for float night are: Ruth Coleman '39, business manager; Florence Hinckley '39, lighting; Jean Marchant '39, music; Virginia Grier '40, programs; Helen Park '39, refreshments; Natalie Gordon '38, publicity; Barbara Hale '39, decorations; Helen Tower '39, grounds, Anne Hatheway '38, pageant; Barbara Stevenson '38, make-up; Esther Howard '38, costumes; and Dorothy Voss '39, signals.

In case of rain, float night will be on May 22.

Vassar Cancels Mid-Year Exams

Probation for Upper Classmen Abolished; Conference System Substituted

SUGGEST READING PERIOD

In accordance with the general trend toward academic readjustment, Vassar college has adopted a plan abolishing mid-year examinations. By omitting the break between semesters the college hopes to develop the unity of the academic schedule through the year. Both faculty and students favor the innovation which will relieve the pressure occasioned by semester papers and examinations. To facilitate the change, Vassar college adopted the following measures:

"At the end of the first semester such examinations as may be required by departments will be held in the regular scheduled hours of each course, and need not come at the final sessions of the terms. The last two Saturdays of the first semester may be used by departments for scheduled examinations in courses of the 100 grade.

"Departments shall have the right to excuse from the final examination in courses ending at the first semester students who continue in semester courses in the same departments. For such students questions of a comprehensive nature will be added in the final examination at the end of the second semester.

"There will be no break between the first and second semesters. The term will be continuous from Christmas vacation to spring vacation. Reading periods (periods without the requirement of a class attendance for any time up to two weeks) may be arranged in any course at any time according to the needs of the course.

"Marks for courses ending at the first semester for students leaving year courses at the end of the first semester may be reported at any time up to March 1.

"Provisional marks for all freshmen shall be reported to the recorder and transmitted to students a week before Christmas vacation and a week before spring vacation.

"Grades of D or E for every student above the freshman year shall be reported both to the recorder and the student herself by the instructor prior to March 1 following the end of the first semester.

"For students above the freshman year, probation is abolished. The faculty affirms as a general principle the desirability of conferences between teacher and students on progress achievement as a means of obtaining improvement in work."

Smith Will Conduct Summer Music Study

Curriculum Includes Appreciation, History, Practical Courses; Weekly Concerts Given

Announcements have been made for the forthcoming summer session for the study of music at Smith college, a six weeks' course from June 28 to August 6. The catalogue contains a variety of courses in music education and courses in piano, organ, violin, 'cello and voice. The curriculum follows the general plan prevailing in the winter, that is, that courses in practical music be accompanied by some courses in general music education. Among the latter are appreciation of music, history of music, modern music, and various analytical courses, as well as training courses for school teachers and piano teachers.

Students may register for work leading eventually to a certificate or may take special subjects along the line of their main interest. School teachers already occupying music positions find here much that is of value to them in keeping in touch with new developments in their field. There are also those who come to study music for its cultural value and for their own enjoyment.

A rich and varied program consisting of two faculty recitals a week is offered as well as concerts by ensemble groups, chorus, and orchestra.

DR. SALINAS WILL SPEAK ON "Geografia Espiritual de Espana" May 21 Art Lecture Room 4:40 P.M.

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by Nexhmie Zaimi

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WELLESLEY, MASS., THURSDAY, MAY 20, 1937

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STIMULATING "FORDISMS"

That much mooted question as to what Henry Ford would do if his organization were invaded by a labor union has ceased to be a matter of speculation and has become a very imminent problem. The C.I.O. has ordered "full speed ahead" on organization of Ford employees, and speculators now have an opportunity to see just what Mr. Ford will do. The recent passing of the Wagner Labor Relations act will of necessity put some restrictions upon his defence.

Mr. Ford, however, has begun his activities with an attempt to inform his employees as to his personal sentiments toward union activities. The Labor act prevents his active interference with the C. I. O. plans for unionization, but by the use of small white cards attached to each employee's time cards, Mr. Ford has communicated his message to the men working in his plants. The small white cards contain brief quotations from opinions which Mr. Ford has publicly expressed concerning labor unions. They are designed to make the laborer "look before he leaps."

C. I. O. is considering filing charges against Mr. Ford for the violation of the Wagner act by the distribution of literature against the unions. The act declares that "it shall be an unfair labor practice for an employer: 1) to interfere with, restrain, or coerce employees in the exercise of the rights guaranteed in Section 7" (the section granting employees the right of self-organization). "2) To dominate or interfere with the formation or administration of any labor organization or contribute financial or other support to it." The decision as to whether or not the "Fordisms" circulated through Mr. Ford's plants could be considered as interfering with employees' rights to organize may rest with the courts, if C. I. O. decides they have a case. We do not presume to pass judgment on the case.

What we do wish to emphasize is the fact that Mr. Ford's first action is directed towards making his employees think about the question from more than one point of view. The pressure exerted upon the laborer through the C. I. O. drives is inevitably a biased argument. Mr. Ford's "Fordisms" are equally biased—but on the other side of the proposal. The government has granted to labor organizers the right to put their proposition up to the laboring man. Should not Mr. Ford have an equal right to present labor with his point of view; especially if it will stimulate thought and guide the working man to come to reach a fair decision? It is the rational approach which Mr. Ford adopts.

WAS PLATO RIGHT?

Plato once said that creation is the work of persuasion, not of force. It is interesting to apply his statement to what may for the sake of analogy be interpreted as the desire of most countries today to create an ideal state. There are few countries which are not characterized by unrest and change, of conflicting political, social and economic theories. Concepts of the best kind of state vary widely as do the methods of creating it. Theoretically, however, the aim of all is the greatest good for the greatest number of people, although facts show only too well that those countries using force have missed their mark by a wide margin, and the others, relying on persuasion, or a more evolutionary process, still have a long way to go.

Russia, whose communistic program was created and sustained by force, looks farther than ever from the very freedom the revolution sought to bring about. Force creates its own momentum as well as inspiring the counter forces which destroy it. Perhaps the persuasion of propaganda and education will have a chance to bring the people to a point where force will not be necessary, but it seems unlikely. The rise of the violently antagonistic fascism has created a positive fear psychosis in Italy, Germany and Russia which may become mutually destructive. Moreover, freedom for the proletariat is not freedom for all.

Curiously, Plato's *Republic* outlines an ideal state very similar to the communistic concept. But for Plato the ideal was not to be immediately realizable, but merely to point the direction of progress. This fact was made apparent only too concretely by his sad failure in trying to apply his ideal to the government of the City of Syracuse. The people were not ready for it. In the course of time, however, many of Plato's ideas have been adopted, and in the communistic states, almost all. Even in the most capitalistic governments are traces of Platonic theory which never would have been sanctioned in the intervening centuries.

The capitalistic countries have not been without their change, but it has been more gradual, more persuasive, and by moving slowly and subtly, is not so apt to end violently in some worse spot on the opposite side of the original aim. The English, for instance, have changed the nature of their government without changing the form or appearance of it. In both America and England the "ballot rather than the bullet" has been the means of strengthening the position of labor.

Who knows what the ideal state really is? Maybe it is capitalism, perhaps communism, perhaps fascism; probably the answer is none of these or a combination of parts of all. But force will never bring it about. A suppressed state is not an ideal one. Persuasion alone can be really eclectic and evolve rationally the best form. Educate the people, teach them the truth, arm them with voting power, and let time do the rest.

CLASSROOM REALISM

In the face of violent discussion about the curriculum the recent policy of the department of political science in handling its study of comparative governments is well worth noting. Often political science and its allied subjects can degenerate into meaningless theorizing on principles of government entirely devoid of meaning in the world of practical affairs.

More than one note of reality has been injected into the considerations of German and Italian fascism. Students in the elementary course are most fortunate to proceed under the guidance of Mr. Wolfgang H. Kraus from the Harvard department of government. As a resident in Germany during the war and post-war era and the years of Hitler's rise to power (1930-33), he has enlivened the class hour with first hand experiences of the Weimar and Hitler periods and has produced judiciously selected Nazi propaganda including an anti-semitic Mother Goose and a two-by-four underground socialist pamphlet set in microscopic type.

The importation at Mr. Kraus's behest of a young Italian, Dr. Mario Einaudi, son of the economist Luigi Einaudi, lifted Italian developments especially during the war period to the level of actual concrete experience. Dr. Einaudi teaches in the department of government at Harvard which we understand is still sufficiently removed from Cambridge labor troubles to preserve its variety of opinion and point of view. He left the teaching profession in Italy because like many other liberals he refused to take the Fascist loyalty oath.

There is a good deal of self criticism inherent in the ancient Wellesley aphorism "out from dreams and theories" and much of it is not unfounded. With all due respect and admiration for the classical background no one should be allowed to minimize the alarming developments here and abroad during the past few years. What an admirable policy it would be if the infrequent drops of reality to which some are subjected in the classroom would become an integral part of the curriculum.

1937 Takes General In Stride!

Unbelievably, the academic year is rushing to its end, and now, after four years of talk and various degrees of fearful anticipation, 1937 finds itself faced in two weeks with the long-awaited General.

What is to be most commended is the attitude toward the examination now almost universally evinced as compared to that which has pervaded the campus in the past few years. No more mob hysteria, with talk of fainting over Hershey bars from the ghastly strain; no more a childish paralyzing dread which made the ordeal loom ahead as some sort of mass Execution day. Instead, this year the event is being taken equably in the Wellesley stride, with occasional quips and for the most part, cheerful determination.

This is the more adult, and certainly more scholarly, attitude. 1937 is to be congratulated on its equilibrium and sanity of outlook. The General examination is undoubtedly an ordeal demanding the concentration of every effort; yet this in itself, with the review and coordination of energy and idea which the occasion affords, should in a long-time view prove a valuable and distinctly stimulating experience.

FREE PRESS COLUMN

All contributions for this column must be signed with the full name of the author. Initials or numerals will be used if the writer so desires.

The Editors do not hold themselves responsible for opinions and statements in this column.

Contributions should be in the hands of the Editors by 11 A. M. on Monday.

Plea For Beautiful Grounds

To the Wellesley College News:

I can imagine the grounds committee on reading the recent free presses about the site below the Quad, saying something like this to Wellesley students: "We have spent much time and thought on this eyesore, but so far the money for putting our projects into effect has not been forthcoming. But why, oh! why, after all, should we break our necks to accomplish the for-the-moment well nigh impossible with regard to this particular spot, when you are so careless of the beauty which has been already created for you? We have girded your campus with walks that your goings to and fro might be cozy and comfortable and time saving. But what do you do? Whenever you think one second of time can be gained, you cut across the greensward and under the constant tread of your feet beat lovely, thick grass into a hideous brown strip."

One of the saddest examples of this ruthless passion for jay-walking is the ugly little path in front of Dower. I feel confident that with stop watch in hand I could not give more than a tenth of a second's victory to her who raced by the path against her who came by the walk. And yet for this negligible bit of a second an otherwise charming approach has been ruined.

Time and space would fail me to go into details about all the trodden ways so destructive of beauty which mar our campus at many points. I pass over the Quad paths and those many forked ones leading down from the chemistry building, Norumbega, and Simpson, to plead with the Severance girls to kill in its incipiency the path which is coming into being across the hill on the southeast side of the house. Please call a halt before that which has been begun becomes a *fait accompli.*

C. N. B. '05

Quad Loyalists Speak Up

To the Wellesley College News:

The free press article in last week's issue of the NEWS came as a distinct shock to those of us who have a deep affection for said Quad. Many of us have lived here for three years and the fact that we are looking forward to our senior year here indicates that not all the "Quadites" are dissatisfied.

We admit that these buildings have little of the elegance of other college dormitories but their friendly atmosphere and comfortable informality more than make up for this lack. They are the oldest dormitories and consequently hold more of the Wellesley tradition. Improvements are needed—yes—but what buildings are not always in need of attention? Changes can only be made gradually and in the meantime we can quite truthfully say we love the Quad.

'Contented' 1938.

Tree Day Instructions

To the Wellesley College News:

Tree Day instructions for 1937 are as follows:

1. All classes will assemble on the road between the chapel and the library promptly at 3:00 p. m. on May 22. All classes will then march down the road, form a *W* on the green, and sing Alma Mater. They will then march to their places on the hill. There will be a reserved section for each class. Do not leave your class for any reason until you have marched to your section. Do

(*Continued on Page* 5, *Col.* 5)

SOURCES: Mr. J. Louis Kuethe in *American Speech* (or so says the *Readers' Digest*) gives the year 1546 for the origin of the expression "to know on which side one's bread is buttered," and attributes it to a Mr. Heywood. Ah, progress. Here it is nearly four hundred years later and we still don't know.

* * *

REPLY FROM THE SKY

SUNBATHERS TAKE NOTE:

"WELLESLEY COLLEGE NEWS MAY 13th WELLESLEY NEWS RECEIVED AND CONTENTS OGLED STOP YOUR SUGGESTION EXCELLENT BUT BARE FACTS DEMAND CAREFUL SCRUTINY OF FLIERS MORALE STOP ALSO DANGER OF FIRE AND OVERHEATED MACHINES IN HIGH TEMPERATURE AND PRESSURE AREA AROUND COLLEGE STOP HOWEVER IT APPEARS OPENLY IMPOSSIBLE TO KEEP HARVARD PILOTS ON THE UP AND UP OVER WELLESLEYS LOVELY NATURAL SCENES DURING DECLINE OF MINSKY STOP FEEL IT UNFAIR TO COVER UP FACT THAT THOUGH WINGED WE ARE NOT ANGELIC STOP READING WING NUMBERS IS NOT CRICKET STOP KEEP BUTTER-SIDE UP EXPECTANTLY

HARVARD FLYING AND SPYING CLUB"

* * *

EXCEPT A HOUSE

From Antioch we have a floor,
From Wimpole Street we have a door,
Who could ask for anything more?
Except a house.

* * *

SEPARATION: News of a minor coronation crisis has just reached us. It seems that one peeress found herself unhappily separated from her husband. (The Peeresses sat in the north transept while the peers rested comfortably in the opposite south transept.) "Isn't it too bad I can't sit by his lordship?" she complained to a friend. "Why?" asked the sympathetic listener. "Oh," answered the lovely lady, "his lordship will so miss my little asides!"

* * *

SPRING SWING SONG

It wasn't the organ grinder swing
But only Wellesley greeting spring.
Four young freshmen, bright and gay,
Donned the gypsy's glad array
Woe-de-o, woe-de-o.
(Oh they played, and they sang.)
A hurdy-gurdy borrowed from
The organ grinder who had come
To play 'neath Wellesley's balconies
But found the students hard to please.
Woe-de-o, woe-de-o.
(Oh they played, and they sang.)
The students with a better plan
Made four dollars for the man.
(More than he had ever got,
'Cause his playing's not so hot.)
Woe-de-o, woe-de-o,
(Oh they played, and they sang.)

* * *

WE ONCE READ: "For every dollar spent on books, $27 are spent on chewing gum." No doubt—but one can borrow books.

* * *

FURTHER FASHION NOTE: We were more than a little excited to see our Wellesley beer jackets advertised in a smart New York shop *and* with a credit line. Just the right sort of publicity for us now and then, and we are sure *Vogue* is our next world to conquer. It all bears out our oft-repeated contention that collegiate fashion is tops, from pearls and cardigans-backwards to the Russian-peasant effect on rainy days. It is our hope that some day in the not-too-distant future our family can be rid of its unreasonable prejudice in regard to dirty brown and white shoes. Until then we shall have to keep on buying white shoe-polish on our way home in June.

The Theater

Stage:
PLYMOUTH—*Brother Rat*
MAJESTIC—*Johnny Johnson*
SYMPHONY HALL—Pop Concerts

Screen:
COLONIAL—*Captains Courageous*
METROPOLITAN—*The Go Getter* and Benny Goodman and his band in person
LOEW'S STATE—Beginning Friday, 21, *Woman Chases Man* and *I Promise to Pay*
PARAMOUNT and FENWAY — *Prince and the Pauper* and *Midnight Taxi*
KEITH MEMORIAL—*Cafe Metropole* and *Let Them Live*
RKO KEITH — *Shall We Dance* and *China Passage*
FINE ARTS—*Annie Laurie*
COMMUNITY PLAYHOUSE — Thurs. through Sat.—*Waikiki Wedding* and *Murder Goes to College*
Mon. through Wednesday—*Quality Street* and *Wings of the Morning*
COLONIAL THEATRE — Thurs. through Sat. —*History is Made at Night* and *Great Guy*
Mon. through Wednesday — *Internes Can't Take Money* and *When Love is Young*

CAMPUS CRITIC

Student Violin Recital

The third in the series of student recitals was given on Wednesday evening, May 12, in Billings hall, by the students of violin and violoncello. It was an extremely interesting concert from the standpoint of the compositions played. The program began with *La Folia*, a violin composition by Corelli which was played by Margaret Mowry '37. The composition gave Miss Mowry a chance to show her very fine tone quality, particularly in the slow sections. Consistency, however, demanded more smoothness in the cadenza sections.

The recital continued with the *Sonata No. 2 in D minor* by Handel, which Janet Watt '38 played. Miss Watt did not appear sufficiently interested in this violoncello sonata, for in some places she lacked a personal feeling in her playing. However, she did achieve a balance, and her sustained notes were good. Another violoncello piece, *Variations Symphoniques* by Boëllmann, was played by Carolyn Tyler, Gr. Miss Tyler maintained the spirit of the composition throughout. Her lower range notes were good, and the main theme was played with feeling; she should strive to play with more exactness.

The recital closed with one of Brahms' loveliest compositions, *Sonata No. 2 in A Major* for violin, which was played with exceptional tone by Florence Chapman '37. Miss Chapman caught the changes of mood very well especially in the second movement, and the first movement was effectively serene. Her performance was the highlight of the program. Miss Knowles and Mr. Greene acted as accompanists.

M. H. '38

Bach Organ Concert

The most outstanding music for the organ was written by Bach. His Fugues and Chorale Preludes are known the world over, and so the student organ recital which was given on Monday, May 17 in the chapel was of particular interest. The opening number was the famous *Fugue in G minor* of Bach, which Betty Wunderle '39 played with clarity and brilliance. Miss Wunderle's skill in the difficult technical passages was shown to advantage, but there was a feeling of unsteadiness at times. In contrast to the Fugue was the beautiful *Es ist ein Ros' entsprungen* of Brahms by Jean Marchant '39. Miss Marchant revealed a lovely, soft tone. She then played *Wir glauben all' an einen Gott* of Bach, which is another of his splendid fugue-like chorales. Miss Marchant played well, but lacked clarity.

The program continued with two compositions played by Jean Delaney '37. The first, *Epitaphe* of Vierne, was played with a rich, deep tone. The second, *Fugue in B minor* by Bach, was excellent. There followed three of Bach's loveliest Chorale Preludes, which Barbara Murchie '38 played. Miss Murchie should play with more smoothness and with a greater variety of tone color. The program closed with one of the greatest modern organ works, *Chorale in A minor*, by Franck. Eleanor Mowry Gr. gave a thoroughly musical interpretation of this Chorale. Particularly noteworthy was the middle section which was played with great clarity.

This recital made a fitting close to the series of recitals by the students of music.

M. H. '38

A. A. FLOAT NIGHT DANCE
ALUMNAE HALL 9-12 P.M.
COUPLE $1.00 STAG 75c
LEON MAYER'S ORCHESTRA

BIBLIOFILE

Noel Coward's Autobiography

Present Indicative, by Noel Coward. Doubleday, Doran, publishers (New York, 1937) 357 pages.

The appealing title of this autobiography of one of the most prominent living playwright-actors is a keynote to the entire book, for Mr. Coward writes of the present, in present-day language—reverting constantly to modern slang, and in himself a thoroughly modern person.

He begins with his childhood, relating numerous, highly-entertaining recollections, and concludes with an account of the production of *Cavalcade* in London in 1931. He was born in 1899 to middle-class English parents, and lived an ordinary little boy's life until he went on the stage, first as an amateur, and at ten in a professional capacity. From that time until he was 18 he played a number of small parts, attended school occasionally, lived only for the theatre, and was thoroughly unhappy when not working.

In 1920 Coward saw the production of his first play, *I'll Leave It to You*, which ran for only five weeks, but which received fairly good notices from the critics and launched his extremely successful career as a dramatist. Then, attracted by the glamour of New York, he sailed over casually, made many friends prominent in the theatre either then or now, exhausted his funds, and went back to England. After writing several revues there, he returned to New York, and again left for England and more writing.

In 1924 he had what he calls his "first big moment," the production of *The Vortex*, in which he himself acted. Soon he had three tremendously successful shows running at once, *The Vortex, Fallen Angels*, and a revue.

Coward's general attitude is one of the best the present has to offer, not cynical nor on the other hand blinded by illusion; he is rather clear-visioned and happy to see the truth about himself as well as about others regardless of the cost to amenities. He says that his aim in writing his autobiography is two-fold: to talk about himself and to tell the truth. And this he does with glee, praising others as well as himself, blaming himself as well as others, achieving as detached a viewpoint as could possibly be expected of any writer.

Unblushingly he writes of his own foibles and vanities and explodes several balloons he had taken great pains to inflate. He tells of how he was self-depreciatory, trying to seem modest. He tells how he dramatized himself, making himself a most romantic figure. Once he relates how in his less affluent days of New York he used to dress formally, take a feminine companion who would promise not to order any food, and stroll casually into either Delmonicos or the Ritz roof. Coward goes on to tell how the biggest pleasure he received from the whole act was the feeling he gained of insouciance.

This autobiography was well worth the writing for almost innumerable reasons. It gives a deep insight into the life and character of one of our best-known writers and actors. As a person, he is highly interesting. It gives good accounts of other prominent persons in the theatrical world. Coward is an excellent critic of his own work. Moreover, thanks to his sense of humor and his gift for word-painting of people and places, *Present Indicative* is highly readable. And beneath his flippancy lurks a humane sympathy pleasantly surprising in one who has his reputation for cynicism.

S. M. W. '38.

MISS McAFEE PRESENTS 1940 WITH CLASS DEAN

President Mildred H. McAfee entertained the class of 1940 at a tea in her home last Saturday afternoon, May 15, from 3 to 6. Miss Helen T. Jones, assistant professor of chemistry, was introduced to the class as their class dean. Standing with Miss McAfee and Miss Jones in the receiving line were Dean Mary L. Coolidge, Dean Frances L. Knapp, and Miss Beth Bryson, president of the class.

Village Juniors from the class of 1938 served at the tea.

1938 SINGS BIRTHDAY DITTY TO MISS McAFEE

"I'm glad that I was born," said President Mildred H. McAfee to a group of about 50 juniors last Wednesday evening, March 12. The juniors had gone to serenade Miss McAfee to help celebrate her birthday with her.

The students walked to Dean Coolidge's house where Miss McAfee was spending the evening. There they serenaded her with an original ditty and the 1938 marching song.

FREE PRESS

Tree Day Instructions

(*Continued from Page 4, Col. 4*)

not break line until you are beyond the reserved seats.

2. Seniors will wear caps and gowns with informal collars. All other classes should wear dresses of pastel colors (no reds and oranges).

3. In case it rains May 22, Tree Day will be held May 24, and the classes will form at the same place at 4:10 p. m. The flag will fly from Tower court at noon on May 22 if Tree Day is to take place on Saturday.

4. No one will be permitted within the Tree Day lines after 2:00 p. m. without a ticket. Please remember to give family and friends *their own tickets* before this hour.

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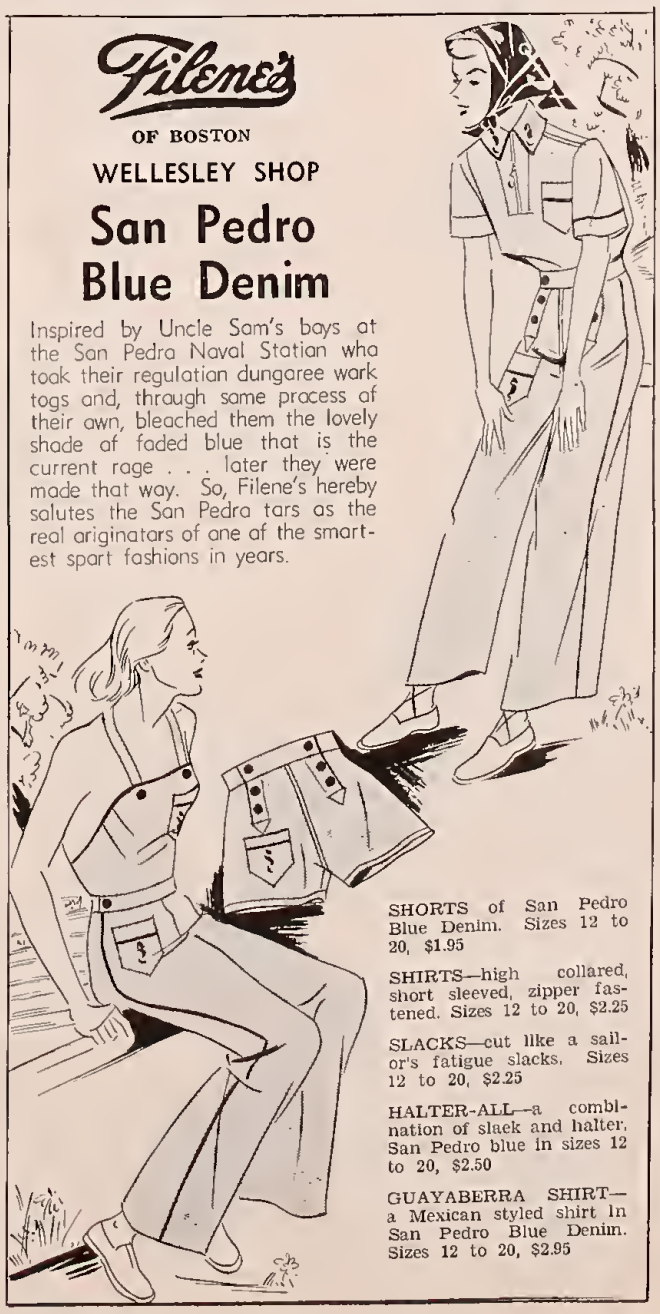
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HALTER-ALL—a combination of slack and halter. San Pedro blue in sizes 12 to 20, $2.50
GUAYABERRA SHIRT—a Mexican styled shirt in San Pedro Blue Denim. Sizes 12 to 20, $2.95

Senor Explains Spanish Poetry

Mystical Poems Show Renewed Idealism of Renaissance Spirit of Ancients

ANALYZES GREAT POETS

(Continued from Page 2, Col. 4)

Salinas, "this continual internal discord at the university caused greater suffering than to an ordinary person." The climax of this period of Fray Luis' life was his imprisonment by the Inquisition because of his opinions on the interpretation of the Vulgate. During his five year imprisonment he remained submissive, and upon his release quietly recommenced his teaching with no word of reproach to anyone. At the university he held the chairs of moral philosophy and Bible. His prestige grew until he was named provincial of the Augustinians in Castile.

LEON'S POETRY VISIONARY

"The curious thing," said Dr. Salinas, "is that the poetry of Fray Luis de Léon is the most notable in our lyric precisely for its serene exterior, spiritual equilibrium, firm moral temper, its vision of a calm and tranquil existence." His most famous poem is *Vida Retirada* (The Retired Life), from which one would conclude he lived a life of easy retirement in meditation in the country. The explanation of this is that a great poet does not write merely of his existence in the world but of "the consequence of his life, over and above the facts of his life. . . . True poetry places itself above events and though it may spring from them, it is superior to them and transports them into a plane where their contingencies are lost and only the pure essence remains." Such is the poetry of Fray Luis de Léon. We see the poet in a world full of wretchedness, but he is unconquered by this world. The reason for this is to be found in his poetry.

We find in this poetry disillusionment, dissatisfaction, and weariness. In *Vida Retirada* and others of his poems we find that "In the evils of this world there is one single exception: the country, its simple and peaceful lesson. . . . The first phase then in Fray Luis' attitude toward reality might be called retirement from men, and refuge in the goodness of nature."

The poet, however, takes an extreme position in his desire for separation; he desires "flight, escape from the world." "But in him," said Dr. Salinas, "is not simply the desire of the epicure for a delicate, material peace. . . . Fray Luis is a mystic. And if there is in flight, in escape, a negative attitude, that of purely and simply denying oneself to the world, we see the great lyrical inspiration of our poet convert it into a positive aspiration, that is, flight toward an end or objective."

ESCAPE TO UNIVERSE

In Fray Luis' poetry we feel a soaring ascensional power, and the end of such a journey to the Spanish mystic poet must, of course, be heaven. And here in heaven he will find "the revelation of truth, the explanation of the universe. He will see who directs and illuminates the stars. He will see where eternal light and fire originate and are kept. And finally, the mansions of joy, made of gold and light, where the blessed spirits dwell. Here in this pristine and resplendent world, the flight of Fray Luis ends. His flight was not an escape, as it may have seemed in the beginning, but a search. And two persons escape on this flight: one the sensitive, hurt man, the Christian suffering from the miseries of the world which is a jail or prison, persuaded of the vanities of his reality. But the other is the spirit that anxiously seeks an understanding of the terrestrial sphere.

"Flight of the mystic and the platonist, of the senses and intelligence, marvelous fusion in that poet of the two sixteenth century ideals: Renaissance clarity, the desire to comprehend the world through ideas, and the mystical impulse to ascend to a higher world through union with the divine. Those are the why and how of the escape from reality in this great poet."

Another great mystic poet of the sixteenth century is San Juan de la Cruz. Born in 1542, his childhood was spent studying in a Jesuit school and acting as a nurse in a hospital. One day while praying he heard a voice giving him what seemed to be an order from God: "You must serve me in a religious order which you will help to restore to its former perfection." As a result he entered the Carmelite order, Santa Teresa's order. Before beginning reforms, San Juan studied for four years at the university of Salamanca, where Fray Luis de Léon was teaching at the time. Dr. Salinas remarked that we might well suppose that San Juan attended some of the classes of the great mystic poet.

SAN JUAN PERSECUTED

In 1567 one of the most decisive events in San Juan's life took place: it was his meeting with Santa Teresa. Santa Teresa recognized in San Juan a kindred spirit who would carry out monastery reform as she had convent reform. Dr. Salinas said, "Those two exceptional souls, of unique temper, form from then on a couple, one of those couples united by no earthly love, nor as person to person, but by a communion in the same ideal. The spirit of San Juan, full of secret ardor, burned with the longing to serve God: his meeting with Santa Teresa was like a spark that kindled his soul, in which such power to burn, to consume, itself was shut up."

San Juan began his reforms, but they (the discalced) were met with great opposition from the calced branch of the Carmelite order. He was persecuted and imprisoned in Toledo. For five years he lived in a small dark cell lighted only by a tiny loophole far above. With incredible patience he endured his life, inspired by the ray of light which entered his cell. Here he composed his first mystic verses, the majority of which he kept in his memory due to the lack of paper and ink.

Finally he managed to escape and he set about his work again. This time he devoted himself to the founding of monasteries of discalced rule. The end of his life was unhappy as besides being very ill, he was once again persecuted. His sufferings were borne with incredible patience as they were sent by God. He died on December 14, 1591.

POET'S ESCAPE IN SYMBOLISM

Although there are only about a half a dozen poems of San Juan, of which three are essential to our study, each of them said Dr. Salinas "is an extremely intense condensation, a highly powerful extract of all the poetic intuitions of the author. They give an impression of being charged with poetic potency like no other work written in this world, and that is not surprising since all of a very active and deep spiritual life went into the perfecting and illuminating of three of four poems, three of four visions."

The attitude of San Juan is essentially escape, and "all of his poetry is the substitution of the realities of the spiritual life for those of the world." "The soul that seeks is the lover, and God whom it seeks is the Beloved, as in the Song of Songs. The place where they meet is like the scene of a divine nocturnal pastoral . . . in which the eyes think they recognize sensible appearances, trees, animals, things, while the spirit trembles on perceiving that they are mere signs for invisible, bodiless values. . . . It is the world of symbols. . . . A familiar world, up to a certain point, because the symbolical element is the same as that used by the profane bucolic poets, namely, valleys, rivers, animals, shepherds. But it is at the same time very strange, for it is transformed into a pure inner world, the world of the conscience."

FLIGHT TO INNER SOUL

"What San Juan does," continued Dr. Salinas, "is to penetrate these apparent realities, immerse himself in them, pierce their outer covering, and then after using them as instruments for spiritual search, convert them into symbols of something mysterious and obscure."

San Juan's method of escape, we find in his *Spiritual Canticle*, is by night. The soul goes out at night when the spirit is free from "earthly passion and impurity, and ascends a secret ladder, guided by the light from within, this light a contrast to the darkness of others. Thus said Dr. Salinas, "it happens that this darkness of the night is the guide that directs him." San Juan's reason for escape by night is his belief that "only by denying oneself to light, depriving oneself of light, does one conquer the supreme light of the soul." Therefore, "the task of the soul and of poetry will be the creation of an immense dark solitude at the end of which are to be found unique light and company. One must escape, flee from all worldly reality, from all human desire precisely in order to find the objective of the soul."

"These," concluded Dr. Salinas, "are the two methods of escape used by the two greatest mystical poets of Spain. I might call the method of Fray Luis centrifugal, since he extended himself toward the heavens, flying, rising upward. And that of San Juan centripetal, for he submerged himself more and more deeply inward and downward. . . . Fray Luis de Léon dreamed of brilliant worlds, expressed in forms that still referred more or less to outer realities. San Juan renounces all this and escapes into his soul. And after all, his escape is the greatest escape man has ever realized on this earthly surface, so full of beauties for our human senses, toward the mine of the soul, immeasurably dark and at the same time incomparably luminous, and in whose depths are found beauties far higher than all these that we touch with our hands of flesh or see with our mortal eyes.

WPA Plays Draw Publishers' Praise

New York, N. Y.—Leading play publishers think well of WPA Federal theatre plays. This fact is revealed by a recent announcement of the project's Play bureau that publishers have sought and acquired rights to several of the original scripts produced first by the local theatre.

Class of '29, one of the more successful of the WPA Federal theatre plays, is now in the hands of Barrett Clark, of the Dramatists' guild, who will publish and handle the amateur rights thereto.

Since its initial production in May, 1936, by the Popular Price unit of the local theatre project, *Class of '29*, in which Orrie Lashin and Milo Hastings, authors, dramatized the plight of college students graduated into breadlines, has proved the most popular of all WPA scripts, having been produced by numerous Federal Theatre companies throughout the country and continually sought for production by amateur groups.

Battle Hymn and *Chalk Dust*, also written for and produced by the WPA Federal theatre here and in other cities, have been accepted for publication by Samuel French.

"WPA Federal Theatre never owns rights to plays," it was explained by the Play bureau, "and we never collect royalties for our scripts used by schools and amateur groups. We are therefore happy to announce the acceptance of Federal theatre plays by commercial publishers, because it means that authors discovered by us have gained recognition and a chance to collect regular royalties. The WPA Federal theatre pays a flat rental rate for accepted plays during production."

Approximately 12,000 plays, 100 of which were deemed suitable for production, were received during the past 15 months by the WPA Federal theatre Project's Play bureau.

The majority of these plays, which represent the work of professional and amateur playwrights throughout the world, deal with contemporary social problems. Plays approved by the Play bureau's staff of readers are sent to all Federal theatre projects.

The Play bureau, a national project, offers every encouragement to unknown playwrights and makes a practice of returning rejected scripts with constructive criticism. It serves also, schools, colleges and amateur groups with information of any nature relative to all known plays.

The Play bureau's foreign language section prepared, during the past year, translations of several foreign plays.

CHARLOTTE PAUL WINS $50 FOR SHORT STORY

Atlantic Monthly Chooses "Escored" Recently Published in Review as Best College Story

(Continued from Page 1, Col. 1)

"Vil Junior," direct the famous Junior show, *In One Ear and Gone Tomorrow*, achieve the rank of Wellesley scholar and participate actively in the modern dance. Recently she was elected vice-president of the class of 1938.

"People have a mistaken notion about my role in the Junior show," Miss Paul was careful to explain. "I wrote the scenario and some of the music and I did the directing—but other people did most of the hard writing. I guess the Tower Christmas play of a year ago was responsible for the idea of a junior show. We had such fun creating Santa Claus in the role of "The Harvard Man" that we decided to do it upon a larger scale."

Miss Paul hails from the far west in the state of Washington. Easterners, she says, do not appreciate the grandeur of Washington's mountains and are prone to belittle them. Pointing to an exquisite watercolor sketch done by her mother of a formidable mountain peak she remarked casually, "Oh, that's only a foothill."

In addition to her enthusiasm for the far west Miss Paul's friends revealed that her passions are bridge, ripe olives and collecting match covers for a Harvard lad.

Miss Paul is not the first Wellesley student to achieve recognition in the *Atlantic* contests. Among other students so honored in the past few years are Jane Cobb '36 (for a story, *Widowed*, written in Miss Manwaring's 301 division); Betty Lou Robinson '37 for "Tungchow Sketches" written in Miss Johnson's 207 class; and Jean Brownell (former News editor), for her essay, "Les Baux," written in Miss Johnson's essay course.

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Thomas Comments On Coronation News

(Continued from Page 1, Col. 4)

explorers sometimes carry in case of dire emergency. She said she had learned this little trick from the royal family.

And at 11 sharp, we heard a roar from the street that indicated that the king and queen had arrived. A few minutes later General Sir George Jeffreys, all in gold and red, dropped into a seat beside us. He had just ridden down from Buckingham palace, right behind the gold coach of state, he and two others, Air Force Chief Marshal on one side of him, Admiral, the Earl of Cork, on the other. General Sir George in the middle represented His Majesty's land forces. He said that the king and queen had been given an overwhelming reception by the great crowds along the Mall, and down Whitehall, and near the Abbey.

And then as the heralds trumpeted, the Dukes of Gloucester and Kent in their robes, still more gorgeous than any we had seen, took their seats in front of the peers. And shortly after, another fanfare and a burst of organ music, the king and queen are moving up the aisle and the Westminster Choir sings the psalm, "I Was Glad When They Said Unto Me, We Will Go Into The House Of The Lord."

The Queen is in the lead with six lovely peeresses carrying her long richly embroidered train. Then the king! Solemn, tall, stately, attended by peers, and with nine carrying his still longer train.

The King and Queen kneel and pray alone, before that great golden altar. The Archbishop of Canterbury accompanied by the lord chancellor speaks first to those who are in the eastern end of the Abbey, then to the south, then to the west, and then toward us, to the north. And each time the Archbishop says, "Sirs, I here present unto you King George, your undoubted king, wherefore, all you who are come this day to do your homage and service, are you willing to do the same?" And each time, as many of you heard, the shout went up, "God Save King George."

And then followed that hour of long ritual of which you have heard and read so much—the coronation oath, the anointing and crowning of both the king and queen. Powerful concealed lights illuminated the scene around that golden altar. These lights falling on the royal jewels and all the glitter and gold almost dazzled us.

In many years of traveling about this world, I have witnessed pageants in many lands including Durbars in India, but none could compare with the dignity and splendor of today's coronation pageant at Westminster Abbey. Except for one aged dignitary, who became wound up in his robes and was said to have dislocated his shoulder, when he approached the throne to pay homage and kiss the king, the day's proceedings went off faultlessly. There were no mishaps such as figured in coronations of the past, nothing like the scene of 871 years ago when William the Conqueror was crowned. Then the uproar inside the Abbey made the Norman soldiers outside think that there was a Saxon uprising whereupon they fell upon and massacred all Saxons who were near. Nor was there any confusion today like that at the coronation of George III, when the monarch didn't know when to put on his crown, and he asked the archbishop, who asked the Bishop of Rochester, who asked somebody else, and so on, and then didn't find out.

No, nothing like that in London today, for today's coronation, I am told, was the most perfect, the most spectacular and impressive in all British history. So, in brief, ends the adventure of a Yankee at the coronation of King George VI.

Jobs Increase For U. S. Youth

Guidance Director Publishes Statistics on Placement of Young Unemployed

1% COLLEGE STUDENTS

Jobs in private employment opened up for 4,012 additional young people during February, Dr. Mary H. S. Hayes, Director of Guidance and Placement for the National Youth Administration, announced today. This brings to 7,795 the number of jobs secured for young workers under 25 since the first of the year, and to 32,736 the total number of placements made by the agency since last March.

It was announced at the same time that the number of employment offices serving young people had increased from 48 to 53 during the same period. New units have been established in Peoria, Ill., Milwaukee, Wis., and Duluth, Minneapolis, and St. Paul, Minn. Other openings are contemplated during the current month, it was said.

One-third of those applying for the first time during February had had no previous work experience. An analysis of their educational status reveals that 17 percent had not progressed beyond the eighth grade; that 30 percent had had some high school training; that 52 percent were high school graduates, and that approximately one percent had spent some time in college.

A. A. Antics

Motor Test Results

Results of the recent motor ability test given to students enrolled for activity credit in the department of hygiene and physical education who were medically approved:

Range of Scores by Quartiles

	Class of '39	Class of '40
Group I	365—483	374—478
Group II	337—364	339—373
Group III	310—336	303—338
Group IV	214—309	199—302

All scores are posted on the bulletin board in Mary Hemenway hall so that students can compare their recent scores with previous ones and know which quartile ranking they have received. Many students have made considerable improvement. The three highest scores this spring are:

1939	
Frances Cottingham	466
Ruth Coleman	464
Frances Postel	457
1940	
Virginia Grier	501
Margaret Harper	478
Carolyn Elley	475

These students are to be congratulated upon their skill and excellent performance.

The motor test events constitute a fair sample of various qualities in general motor ability—skill and coordination, leg speed and rhythm, muscular power, and endurance as exemplified in running, jumping, throwing, and catching.

According to a questionnaire study being made this year by Margaret Butsch, graduate student in the department of hygiene and physical education, a large majority of the students who took the motor test enjoyed it and thought it was a fair test of their general motor ability. Students can compete against their own previous scores as well as other members of their class, and the events themselves are inherently more interesting to college women than in many other motor ability tests.

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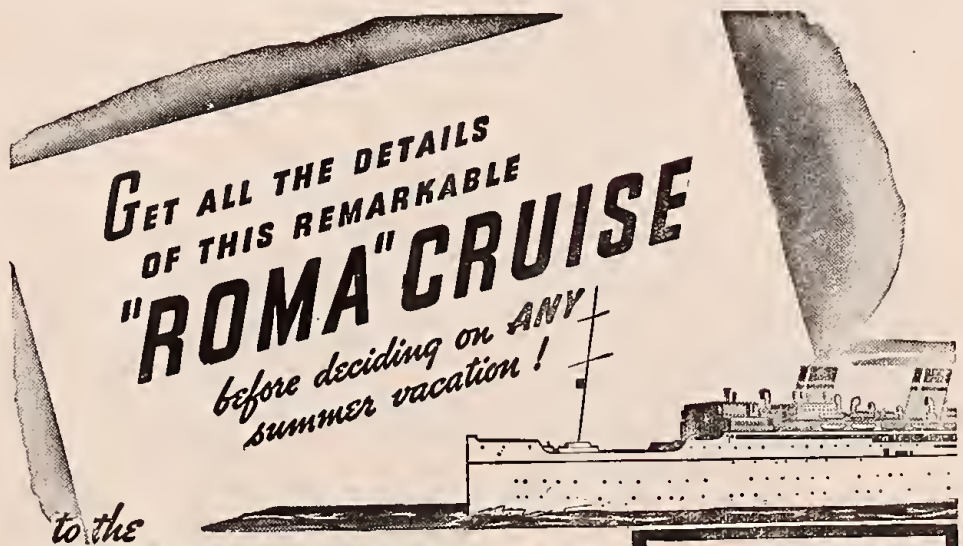
II. Mischa Levitzki, Pianist, in a Piano Recital. Thursday, Nov. 18, 1937.
III. National Symphony Orchestra, Washington, D. C. Hans Kindler, Conductor. Monday, Dec. 6, 1937.
IV. Elisabeth Rethberg, Soprano, and Ezio Pinza, Basso. Song Recitals, Solos and Duets. Thursday, Jan. 20, 1938.
V. Guila Bustabo, Violinist. Recital. Thursday, Feb. 24, 1938.

Prices of Reserved Seat Tickets for course of 5 concerts: $8.00, $5.50 and $4.00. If payment is made on or before July 1 the prices are $1 less per ticket. Make cheques payable to Wellesley Concert Fund. Holders of 1936-1937 seats may renew up to July 1; after that date renewal privileges lapse, prices become net and are payable not later than September 7. New subscribers are welcome.

Address Dr. Hamilton C. Macdougall, Manager, c/o Wellesley Thrift Shop, 34 Church Street, Wellesley, Mass. Telephone Well. 0915. Correspondence invited.



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CALENDAR

Thursday, May 20: *8:15 A. M. Morning Chapel. Mary H. Chandler '37 will lead.

4:30 P. M. South Hall, Library. Unveiling of the Door of 50 Wimpole Street.

8:30 P. M. Tower Court. Hour of music: Browning songs and "In a Gondola." Musical setting by Mrs. John F. Braun, donor of the program; Mrs. Margaret Whitcroft, soprano, Mr. Edward Rhein, baritone.

Friday, May 21: *8:15 A. M. Morning Chapel. Miss Onderdonk will lead.

*4:40 P. M. Art Lecture Room. Lecture in Spanish by Professor Salinas. Subject: "Geografia espiritual de Espana." (Department of Spanish.)

*7:45 P. M. FLOAT NIGHT. Crew races and water pageant: "Gilbert and Sullivan." Tickets, for members of the college, $.35, for outside guests, $.50, and a few reserved seats at $.75, will be on sale at the ticket booth, Green hall, through May 21, and at the gates the night of the performance. (Alternate date in case of rain, May 22.)

9:30 - 12:00. Alumnae Hall. All college dance for the benefit of the Swimming Pool Fund. Tickets, $1.00 a couple, $.75 for girl stags and $.50 for men stags, will be on sale at the ticket booth, Green Hall, May 19 and 20, from 8:40 to 3:30.

Saturday, May 22: *8:15 A. M. Morning Chapel. Miss McAfee will lead.

3:30 P. M. Tower Court Green. TREE DAY. Pageant: "The Happy Prince," by Oscar Wilde. (Alternate date in case of rain, May 24, 4:30 P. M.) NO TICKETS WILL BE SOLD AT THE GATES.

4:30 P. M. Alumnae Hall Terrace. Tea given by President McAfee for alumnae. Members of the faculty are invited.

*7:15 P. M. Chapel Steps. Step singing.

Sunday, May 23: *11:00 A. M. Memorial Chapel. Preacher, Dr. James Austin Richards, First Church, Oberlin, Ohio.

Monday, May 24: *8:15 A. M. Morning Chapel. Miss McAfee will lead.

*4:40 P. M. Art Lecture Room. Illustrated lecture by Mr. H. W. L. Dana on "Recent Developments in the Theatre." (Theatre Workshop.)

Tuesday, May 25: *8:15 A. M. Morning Chapel. Miss Davis will lead.

*7:15 P. M. Chapel Steps. Step singing.

Wednesday, May 26: *8:15 A. M. Morning Chapel. Dr. Boynton Merrill, a trustee of the college, will lead.

*4:40 P. M. Pendleton Hall. Lecture by Professor Frederick A. Saunders of Harvard University. Subject: "The Scientific Study of Violins." (Departments of Physics and Music.)

NOTES: *Wellesley College Art Museum. Until May 24, exhibition of twenty-five watercolors by six Americans: Birchfield, Hart, Demuth, Hopper, Dickinson, Prendergast. Lent by the Museum of Modern Art, New York.

Theatre Workshop, Room 30, Green Hall. May 18—20, 2:30—4:30 P. M. Exhibition of stage models, masks, costumes and properties made by students.

*Wellesley College Library. South Hall. Through June, manuscripts and first editions of the works of Elizabeth Barrett Browning and Robert Browning.

*Open to the public.

Smith Entries Lead In Vogue's Contest

Competition Offers Opportunities to College Women in Writing for Mogozine of Fashions

Smith college leads 216 other colleges throughout the country in the number of entries for *Vogue's* 1937 Prix de Paris competition. Vassar and Barnard are tied for second place. Wisconsin is third. According to a statement released by the fashion magazine 46 states and one U. S. territory are represented in the contest for which awards will be made today. A year's employment with *Vogue* magazine—six months in Paris, six months in New York—is first prize. A six months' contract in the New York office is the second prize.

"The Prix de Paris," according to Edna Woolman Chase, editor of *Vogue*, "has for its object the discovery and development of college women who have imagination, a flair for fashion and the ability to write—to such an extent that they show promise of succeeding in a fashion career."

Introduced last year by *Vogue*, the Prix de Paris met with an immediate and enthusiastic response among college women. A series of six quizzes held once a month made up the contest. Each quiz contained four to six questions, ranging from definite fashion points to general questions covering the entire fashion field. A thesis on one of four topics, selected by the magazine, was also required.

Winners of the first and second Prix de Paris awards last year were Miss Marjorie Field of Albion college, Albion, Michigan (now in *Vogue's* Paris office) and Miss Josephine Heiskell (Bryn Mawr graduate) of Little Rock, Arkansas. While it was *Vogue's* intention to offer only two prizes, two runners-up in last year's contest, Miss Katherine Roberts (Smith college) and Miss Ellis May Morris (Ohio State university) were considered so outstanding that they, too, received employment with *Vogue*. Because of their high marks in the competition, 28 other Prix de Paris contestants were placed with department stores.

Great interest in the contest has again been evinced by department stores, specialty shops and advertising agencies, who have asked to be put in touch with the young women awarded "honorable mention" with the idea of offering them positions. Condé Nast, publisher, and Mrs. Edna Woolman Chase, editor of *Vogue*, are the judges.

Boston WPA Gives Newest Peace Play

Johnny Johnson, widely known experimental peace play, will be presented at the Majestic theatre beginning May 17 by the WPA Federal Theatre project for Massachusetts.

Described as "a fantastic satire" by its author, Paul Green, the play has an orchestrated score by Kurt Weill, exiled German composer.

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